MURAL-TEX

FOR THE RICH MELLOW BEAUTY OF PLASTIC TEXTURED WALLS

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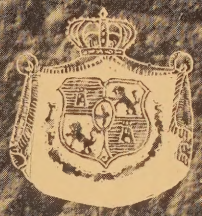
MURAL-TEX

For Textured and Relief Decoration



A SPANISH TEXTURE

An exceptionally rich effect easily obtained with a brush and paddle

DIRECTIONS
FOR USING MURAL-TEX

MURAL-TEX is manufactured in dry powder form, and simply requires mixing with ordinary cold water to prepare it for immediate use.

The mixture is applied to wall or ceiling surfaces with a suitable brush. Any desired texture may then be developed by manipulating the surface with a brush, whisk broom, comb, stippler, sponge, wad of paper, broad knife or other implement. The surface is then colored and glazed by simple processes.

The proper method of handling each operation is treated at length on the pages following.

THE MURALO COMPANY, INC.

Founded 1894

Specializing Exclusively in Decorative Wall Coatings, Cold Water Paints, Wall Sizes and Patching Plaster.

STATEN ISLAND, NEW YORK

Boston Atlanta Chicago San Francisco

MURALO PROCESS
TRADE MARK REG. IN U.S. PAT. OFF.

A.I.A File No. 25-B-29

1. SURFACE TREATMENT

Proper preparatory treatment of surfaces is very important. Reputable decorative coatings are often condemned as unsatisfactory when, as a matter of fact, the surfaces to which applied are not in proper condition to receive the coating.

Follow directions carefully and Mural-Tex can be applied with highly satisfactory results over plaster, wall board, brick, stone, hollow tile, metal or any solid surface that provides a firm foundation.

Mural-Tex is as near fool-proof as a decorative material can be, but like any other good product can be ruined through carelessness. The exercise of good common sense in the treatment of Mural-Tex will solve most of the problems encountered.

SMOOTH HARD-FINISHED PLASTER

NEW WALLS: Allow to dry for three to four weeks and then give a priming coat of Muralo Wall Size, allowing the Size to dry thoroughly before applying Mural-Tex.

OLD WALLS: The surface must be clean and free from kalsomine, wall paper and loose paint. Cleanse greasy surfaces with soap and hot water, adding a small quantity of borax to the water, followed by rinsing with clean water.

Cracks and holes in the plastering should be cut out and scraped clean, then wet down, and filled with Muralo Patching Plaster. Allow the repaired parts to dry out and then touch up same with Muralo Wall Size, including all stained spots in the plastering. The entire wall surface should then be given a coat of the Wall Size and allowed to dry thoroughly before applying Mural-Tex.

SAND OR FLOAT FINISH PLASTER

When thoroughly dry dust down the surface carefully in order to remove all loose particles and then apply a priming coat of Muralo Wall Size, allowing the Size to dry thoroughly before applying Mural-Tex.

It is most essential that the plaster be thoroughly dry clear through, as damp walls will prevent proper adhesion of either the Size or the Mural-Tex.

If Lime is employed in producing the Float Finish, the walls should be allowed to stand sufficient time to age properly before sizing and applying Mural-Tex.

BROWN COAT PLASTER

If it is desired to apply Mural-Tex directly over a Hard Brown Coat, the Plasterer's specifications should call for floating to a true and even surface. After allowing to dry thoroughly, dust down carefully and apply a coat of Muralo Wall Size allowing the Size to dry thoroughly before applying Mural-Tex.

It is most essential that the plaster be thoroughly dry clear through, as damp walls will prevent proper adhesion of either the Size or the Mural-Tex.

If Lime is employed in producing the Brown Coat, the walls should be allowed to stand sufficient time to age properly before sizing and applying Mural-Tex.

GYPSUM WALL BOARDS

Wet down all joints. Fill joints and cover nail heads with Muralo Patching Plaster. Cover the touched-up parts while the Patching Plaster is still wet with a 2" strip of Muslin, forcing the Patching Plaster well into the fabric and spreading the plaster to a feather edge on all sides—this acts as a precautionary measure to minimize the possibilities of cracking at the joints.

Allow the repaired parts to dry out and then touch up same with Muralo Wall Size. The entire wall surface should then be given a coat of the Wall Size and allowed to dry thoroughly before applying Mural-Tex.

PULP AND FIBRE WALL BOARDS

Pulp and Fibre Wall Boards as a general rule require preliminary treatment such as wetting down, filling and covering the joints and nail heads as well as sizing. Due to the variety of boards on the market it is not practical to lay down specific instructions applicable to all. It is advisable to follow specifications supplied by the manufacturer of the respective board in each instance.

Boards that expand and contract require special treatment such as reinforcing the joints with wire mesh and other devices. Panelling is sometimes necessary in order to conceal the joints effectively.

CALCIMINES AND WATER PAINTS

Calcimines and Water Paints should be removed entirely by washing thoroughly, taking care to remove all material clear to the woodwork and in corners and coves. It will usually be found that the surface under calcimine has been sized with Paint, Varnish, Shellac, Gloss Oil or some other sizing material. Before applying Mural-Tex the surface should be treated in the manner specified for that particular type of surface.

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WALL COVERINGS

WALL PAPER: Remove wall paper entirely, taking care to wash all paste from the wall with hot water, adding a small quantity of Borax to the water, followed by rinsing with clean water.

WALL FABRICS: As a general rule it is advisable to remove fabrics entirely, for the reason that the adhesive used in hanging sometimes lets go in places. If, upon careful examination, there is no evidence of the fabric leaving the wall, it is reasonably safe to apply Mural-Tex over it, first taking care to apply a coat of Muralo Wall Size, and allowing it to dry thoroughly.

After removing wall paper or wall fabric, treat the surface in the same manner as specified for Calcimine, before applying Mural-Tex.

PAINTED SURFACES

GENERAL: Loose material should be well scraped and the surface then brushed down with a stiff brush. Cleanse greasy surfaces with hot water, adding a small quantity of Borax to the water, followed by rinsing with clean water.

FLAT PAINT: Requires no treatment other than the above.

GLOSS PAINT AND ENAMEL: Dull the gloss by washing with a strong solution of hot washing soda, followed by sponging with clean water. After allowing to dry scratch the surface thoroughly in all directions with No. 3 sandpaper or coarse steel wool before applying Mural-Tex. No sizing is necessary.

VARNISH, SHELLAC AND GLOSS OIL: Follow the same procedure as specified for Gloss Paint and Enamel.

OTHER SURFACES

BRICK AND HOLLOW TILE: In order to effectively conceal the joints in brick and hollow tile, point up with a fairly heavy mixture of Mural-Tex, at the same time leveling up all imperfections in the wall, in order to bring to an even surface. (It is sometimes advisable to follow this treatment by brushing on a thin coat of Mural-Tex and allowing it to dry before applying the final coat). The surface should then be brushed down thoroughly so as to remove all loose material, followed by a coat of Muralo Wall Size, allowing it to dry thoroughly before applying Mural-Tex.

CONCRETE: Concrete surfaces should be allowed to stand sufficiently long to age and dry out thoroughly clear through. Before applying Mural-Tex follow similar procedure as specified for Brick and Hollow Tile.

WOOD: Bare wood should be first sized with Muralo Wall Size, and allowed to dry thoroughly. Painted or varnished wood should be treated as specified under the heading "Painted Surfaces."

NOTE: The surfaces enumerated are those generally encountered. Painters and Decorators having to deal with surfaces other than these should write for specific instructions in each instance.

2. MIXING

Measure out in a good sized metal pail sufficient cold water of ordinary temperature (70 degrees) and add gradually the required quantity of Mural-Tex dry powder, stirring thoroughly until all ingredients are incorporated and the mixture becomes smooth and plastic. Do not add the water to the powder.

Rugged textures require a much heavier consistency than lighter designs, and the quantity of water should be regulated accordingly; the more rugged the texture the less water and the lighter the texture the more water. Five pounds of dry powder added to each half-gallon of water will produce a mixture suitable for medium textures. Practical experience will prove the best guide in determining the proper proportions of Mural-Tex dry powder and water to produce a mixture suitable for the work in hand. ***Under no circumstances should it be mixed thin like kalsomine or water paint.***

Care should be taken to mix only enough material that can be applied to the wall within thirty-six hours immediately following the mixing, as standing in the mixed state beyond a reasonable period of time does not tend to improve the working properties of plastic paints in general.

If mixed Mural-Tex is left standing over night precaution should be taken to pour sufficient water into the pail to cover the surface and to lay a damp cloth over the pail to prevent evaporation. When work is resumed pour off the water before using and stir the mixture thoroughly.

TINTING BASE COAT: Although Mural-Tex is made in white only, it may be readily tinted any color desired during the mixing operation. Any dry colors (not over 5%) may be added, including our Muralo Deep Colors. The dry color should be first mixed with water to a cream-like consistency and then stirred well into the Mural-Tex in process of mixing. ***Do not use colors in oil for tinting during the mixing operation.*** It is advisable to tint sufficient Mural-Tex at one time to complete the entire surface to be decorated. This insures absolute uniformity of color, which is not possible where several batches are tinted at different times.

Very attractive single tone effects are produced by tinting the base coat, and the appearance may be further enhanced by the application of colors in oil during the Glazing operation, after Mural-Tex has dried thoroughly on the wall, and has been sized.

CAUTION: Do not mix other plastic finishes with Mural-Tex; in fact, absolutely nothing should be added except water and where desired, dry color as specified.

3. APPLICATION

For light textured effects apply Mural-Tex mixed to proper consistency by spreading with a wall brush over the wall surface to a uniform depth of approximately one-sixteenth inch.

For rugged textured effects apply Mural-Tex mixed to heavy consistency by spreading, with a wall brush over the wall surface to a uniform depth of approximately one-eighth inch.

The air in the room should be dry and of moderate temperature during the application of Mural-Tex. Close the doors and windows to avoid draughts.

It is best to employ two men to do the work—one to apply the Mural-Tex and the other to follow with the texturing, so that the texturing operation will not be too far behind the application. Where two men are not available, only sufficient area should be covered as will permit of completing the texturing within two hours immediately following application.

At the end of the day, or if application is discontinued for any other reason, the work should stop in a corner or at a door or window frame, so that the joint will not be perceptible where application is resumed. If it is not practical to follow this procedure, the coating should be stretched out by brushing to a feather edge irregular in contour.

If Mural-Tex should splash on the woodwork or trim it will do no harm to the surface. It can be easily removed while soft with a putty knife, followed by washing with a wet cloth or sponge.

4. TEXTURING

After applying Mural-Tex to the wall surface in the manner prescribed above, development of the texture should be undertaken immediately following, while still plastic. An endless variety of textured and relief effects may be secured by the use of a brush, whisk broom, comb, stippler, sponge, wad of crumpled paper, graining tools, broad knife or other suitable implements. Some very novel effects can be produced by manipulating with the bare hands.

The method of procedure depends upon the finish desired, but in general the operation consists of daubing the surface here and there with the implement selected, varying the motion from straight to circular and increasing or decreasing the pressure of the stroke in order to vary the depth of the depressions. If after beginning to develop the texture it is desired to change the effect, the surface can be smoothed out immediately and a new design started.

The aim should be to avoid uniformity of pattern, and this can be accomplished by handling the work in a free and easy manner.

It is best to employ two men to do the work—one to apply the Mural-Tex and the other to follow with the texturing, so that the texturing operation will not be too far behind the application. Where two men are not available, only sufficient area should be covered as will permit of completing the texturing within two hours immediately following application.

After development of the texture and while the surface is still in plastic state, all rough edges and high points should be smoothed down by passing our Mural-Tex Smoothing Tool lightly over the textured surface. Certain types of texture require finishing with a wet brush. Some prefer to trowel down the surface or dress the imperfections with a broad knife, and still others permit the surface to dry hard and then finish off with sand paper or other suitable abrasive.

When the work is completed, facilitate drying by opening the doors and windows to allow free circulation of air if the weather is mild. If the weather is cold or damp turn on the heat. When thoroughly dry dust off the surface with a painter's duster or a whisk broom.

5. GLAZING

Colors in oil mixed with Flatting Oil or with any good non-alkaline Glazing Liquid are most suitable for the purpose of glazing Mural-Tex with color. Before applying the colors, the textured surface should be allowed to dry for about 12 hours, and then sized with Muralo Wall Size, White Shellac or any good non-alkaline size, in order to kill any suction that may be present. Allow the size to dry before glazing the surface.

SINGLE TONE EFFECTS: Apply the color mixed with Flatting Oil or Glazing Liquid over the textured surface, taking care to work it well into the indentions. Allow to set for a short while and then wipe out the high points with a soft rag wrapped around a block of wood, in order to bring out the high lights.

TWO TONE EFFECTS: Apply the first color over the textured surface, taking care to work it well into the indentions. After allowing the first color to dry thoroughly, apply the second color, allowing it to set for a short while, and then wipe out the high points with a soft rag wrapped around a block of wood, in order to bring out the base color on the high lights.

When the base coat of Mural-Tex is tinted during the mixing operation, as indicated under "Section 1 —Mixing," the application of the second color and wiping out the high lights are all the operations necessary to produce two tone effects.

TINTED WALL SIZE: Attractive effects can also be produced by incorporating color in the sizing coat when Muralo Wall Size is employed. Mix dry color with water to a cream-like consistency and then stir well into the size in process of mixing.

MULTI-COLOR EFFECTS: Each of the colors selected should be mixed with Flatting Oil or Glazing Liquid in a separate vessel. A separate brush (2" sash tool preferred) should be used to apply each color.

Beginning at the center of a section of the textured area apply spots of a single color by daubing on here and there with a spiral motion of the sash tool, forcing the color well into the texture and continu-

ing with the same color until the surface is irregularly spotted. Each of the additional colors employed should follow in similar fashion until freely interspersed over the surface.

Proper blending of the several colors is most important and this should be accomplished before the colors have dried, by rubbing out with a brush or soft cloth wrapped around a flat block of wood. The edges of the adjacent colors should be gradually worked into each other until a harmonious blend of all the color spots is effected. Care should be taken not to intermix the colors to such an extent as to lose their individual values entirely. The center of each spot should show through in the original color, gradually blending into the neighboring colors.

If at any time it is desired to change the color scheme of a Mural-Texd wall, apply a coat of Flat Paint with a little Linseed Oil added and tinted to suit. Allow to dry and then proceed to glaze with color in the usual manner.

6. FINISHING

When the colors have dried following the glazing operation, apply a coat of clear Flatting Oil or Glazing Liquid not alkaline in nature. Aside from lending richness and character, this finish provides a washable protective coating as well.

If a glossy finish is desired, White Shellac or Pyroxylin Lacquer may be substituted for the Flatting Oil or Glazing Liquid.

Starch may also be used for the finishing coat or a coating of wax applied and rubbed to the finish desired. The waxed finish is often used on Travertine Stone Effects.

7. SMALTS AND COLORED SAND EFFECTS

Smalts such as used by Sign Painters and available in a number of colors is often employed in conjunction with Mural-Tex, where fine textures and true color effects are desired. Fine white sand tinted with dry color can also be used for this purpose.

Place a small quantity of the Smalts or colored sand on a piece of flexible cardboard held near to the Mural-Texd wall and blow the mixture with the breath onto the surface after Mural-Tex has been textured and while still plastic. A sand bellows or other air-blowing device may be used for the purpose. Any number of colors may be employed but each should be tinted and blown on separately. Our Mural-Tex Smoothing Tool is then passed over the surface with a sweeping motion of the arm in a series of irregular curves, varying the pressure on the tool so as to modify the texture. When thoroughly dry dress the surface with sandpaper and finish with a coat of clear Flatting Oil, Glazing Liquid or any of the usual finishing mediums.

8. RELIEF ORNAMENTATION

Mural-Tex lends itself readily to all kinds of relief decoration such as ornamental door and window surrounds, friezes, borders, over-mantel panels, coats-of-arms and other embellishments. It may be applied over textured surfaces and the usual flat finishes.

As a general rule relief ornamentation should be applied over Mural-Texd surfaces before the texture is glazed with color. If, however, the medium employed for glazing with color is Flatting Oil the relief decoration can be applied over the color when the surface is thoroughly dry.

RELIEF STENCILS: Oiled paper stencils are suitable and may be purchased ready cut or the Decorator can cut his own. Before using the stencil, give it a coat or two of Shellac.

After the textured surface is thoroughly dry and has been sandpapered and dusted off, the stencil is held firmly against the textured surface and a heavy mixture of Mural-Tex spread over the openings with a broad knife taking care to press well into the openings. The surface is then dressed with the broad knife and the stencil lifted clear from the wall. When the stencilled decoration is thoroughly dry the entire wall surface including the stencilled decoration should be given a coat of Muralo Wall Size, allowing the size to dry thoroughly. Glaze with color and finish in the usual manner.

The Mural-Tex may be colored as described under "Base Tinting" before applying with the stencil, or it can be glazed with one or more colors after application when dry. Double cut stencils may be employed to produce the more elaborate color effects.

FREEHAND RELIEF DECORATION: A relief bulb or bag is used for this work. After the textured surface is thoroughly dry and dusted off, the design is sketched on the wall with a crayon or pounced through a perforated pattern. The bag or bulb is then filled with a medium mixture of Mural-Tex of a consistency that will flow easily, and a suitable nozzle attached to the bulb or bag. The Decorator then passes the bulb or bag over the pattern on the wall, forcing the contents through the nozzle with a light pressure of the hand and depositing the plastic material over the design. Coloring is accomplished by the same methods described under "Relief Stencils."

ORNAMENTS: Stock designs moulded from papier-maché or plaster may be employed in conjunction with Mural-Tex. These should be fastened firmly to the wall with suitable adhesive and a few small nails before Mural-Tex is applied to the wall surface so that, after sizing, both wall proper and ornament will receive the coating of Mural-Tex at the one operation. These ornaments may be glazed with the same colors used on the wall or other colors if it is desired to emphasize the ornamentation. Finish in the usual manner.

AVERY LIBRARY

MURAL-TEX

A plastic composition designed to make possible the reproduction of historic wall textures and the development of new and novel decorative color effects in both high and low relief.

It takes but a few minutes of experimenting to realize the possibilities of this medium for securing the unique wall effects that mean so much to the painter and decorator in building up a reputation for craftsmanship of quality and originality.

COVERING CAPACITY: On medium textures one pound of Mural-Tex mixed to the proper consistency will cover one square yard of wall surface. This will increase on the finer textures to one and one quarter yards or more to the pound. Rugged effects will of course require more material than the finer textures.

PACKED IN: 5 lb. packages, 25 lb. cartons, 100 lb. kegs and 350 lb. barrels.

SMOOTHING TOOL

This new tool, scientifically designed to present the straight edge at just the proper angle to the handle makes possible better work without the cramped, strained effort common to the use of tools improperly shaped.

While primarily designed as a Smoothing Tool, it can also be used for developing certain types of texture, including troweled effects.

MURALO WALL SIZE

A safe and efficient Wall Size, unequalled as a primer or first-coater on all interior surfaces to be decorated with plastic paints and decorative wall coatings in general.

It guards against discoloration, cracking, checking and peeling of wall decorations. It contains concentrated sizing ingredients that make it far more effective than shellac, gloss oil, varnish, glue or other sizing preparations.

Compounded in dry powder form and is ready for use when dissolved in boiling water.

PACKED IN: 1 lb. packages, 10 lbs. to the carton, 10 cartons to the case.

MURALO PATCHING PLASTER

A high grade plaster possessing all the qualities essential for general patching and similar repairs for interior wall surfaces preliminary to painting and decorating. It absolutely will not shrink, crack, crumble or develop other imperfections.

The set is controlled to the required extent to facilitate manipulation during application and to insure uniform drying without shrinkage. It dries out hard and firm, becoming an integral part of the wall itself, and provides an ideal foundation for whatever form of decoration that is to follow.

PACKED IN: 2½ lb., 5 lb. and 25 lb. Cartons.

ARCHITECTS' SHORT FORM SPECIFICATIONS

To Architects who do not consider it necessary to specify in detail, the following short form is recommended:

All wall and ceiling surfaces noted in the accompanying schedule, after receiving proper surface treatment, shall be finished with Mural-Tex delivered in unbroken original packages and applied in accordance with the directions furnished by The Muralo Company, Inc., the manufacturers of Mural-Tex, which directions are made part of these specifications. Sample panels for texture, color and finish shall be developed in the actual material by the Decorator and submitted subject to the Architect's approval before commencing work on the wall and ceiling surfaces. Duplicate samples of the panels accepted are to remain on file at the Architect's office.

SCHEDULE

Under schedule the following should be noted (*a*) Room name or number and sample panel corresponding; (*b*) Whether walls or ceilings or both are to be finished; (*c*) Texture as light, medium or rough; (*d*) Whether base coat is to be tinted or texture glazed in one or more colors; (*e*) Whether finish is to be Flatting Oil, Glazing Liquid or other finishing medium; (*f*) Type of relief ornamentation.

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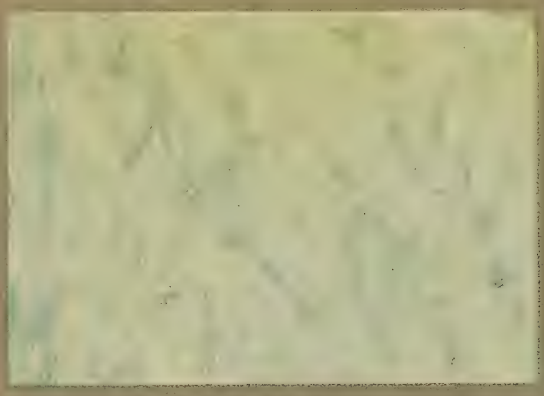
The Charm of Textured Walls

MUCH of the charm of period rooms is due to the crude hand-methods of production by which, four and five centuries ago, form was developed from design. Exactly as the brush-marks of the artist give character and distinction to his canvas, so the tool-marks of the old craftsmen lend individuality and originality to the rooms of the historic periods. Every detail bore some mark of individual expression. The irregular whorls of hand-forged iron are stamped with the blows of the craftsman's hammer; the axe has left its visible imprint on hand-hewn timbers; the impression of the palm of the hand, the marks of the coarse brushes or crude paddles, are clearly discernible in the rough texture of the walls.

Modern machine methods and quantity production have tended to force individuality into the background. Occasionally, however, modern invention comes to its rescue. The rough, hand-textured walls of four and five hundred years ago, sparkling with personality and individuality, have inspired modern craftsmen to almost unlimited possibilities. With the aid of modern appliances, materials of modern scientific manufacture offer opportunities for individual expression which the old trowel-wielders of the 15th and 16th centuries would not have believed possible.

For the purpose of showing a few of the interesting effects in textured and relief decoration, made possible by the perfection of Mural-Tex, this booklet is published by The Muralo Company, Inc.



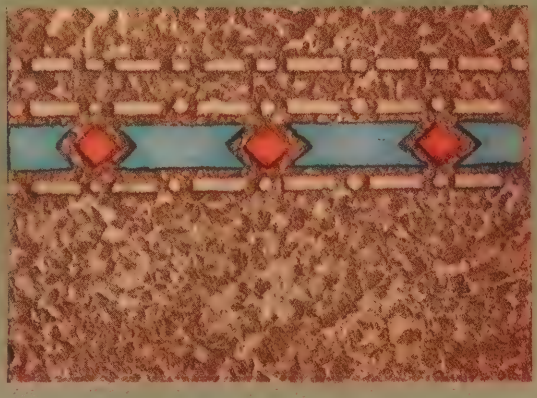
Old English Texture

Rough Sponge Texture

Spanish Texture

Paper Stippled Texture

Novelty Texture



Sponge Stippled and Stenciled

A FEW OF THE MANY INTERESTING MURAL-TEX WALL TEXTURES

Textured Walls as Decorative Factors

WALLS are considered by some as merely backgrounds for decorations and furnishings, and are treated accordingly. This is a mistaken conception. Walls are in reality the very heart from which both the architectural, or structural and decorative designs are developed. Architectural design first takes shape in a series of masses and voids. The design of each wall of a room, dealing with the location, shape and size of its penetrating doors, windows and wall spaces, is first of all an architectural problem. It is primarily a study in line and proportion. The purpose of a decorated wall is to accentuate the lines and proportions of the architectural design. At the same time, a decorated wall lends interest to the architectural design, just as carved ornament lends interest to the design of a door surround or as wrought iron ornament lends interest to a window grille. A textured wall is a decorated wall. While various ornamental coverings may be applied to walls to give them a certain decorative quality, a textured wall always retains structural significance by being so truly a part of the wall which it decorates. A texture is the logical wall decoration.

A textured wall lends itself to adaptation, whether the influence in the design of the room be English, Italian or Spanish. The quality of the texture will, of course, vary according to the style of the design. Furthermore, in these times, when precedent is not so closely adhered to and the designer of interiors is more concerned with shaping his schemes so as to better meet the purpose and requirements of the modern household, than to reproduce accurately period details, opportunities for original expression are welcomed. One of the greatest charms of the textured wall is this very opportunity for original expression. The material employed by the old craftsmen of Europe offered only limited possibilities; their tools and methods of application did not allow of wide variation in the treatment of the surfaces. There was, as a result, a similarity in the old textures of various periods. The beauty of modern materials by which it is possible to attain a wide variation in wall textures is due to their plasticity. The modern textured wall is actually modeled by hand. Its surface bears the marks of individuality in its application just as truly as the clay retains the imprints of the sculptor's fingers.

MUDAHEX

EARLY ENGLISH INTERIOR

LIVING ROOM
Early English Influence
Frank J. Forster, Architect

EARLY ENGLISH

IN OLD England, plastering was practiced as an art. In its early form, known by the name of "wattle and dab", plaster work was used for the filling in of panels formed by the vertical and horizontal timbers of wooden framed structures. Later on, the material used for the covering of cottage walls came to be known as "parge", and the art of applying it was called "pargetting". Some walls were plain and unembellished, some rough cast; while others were modeled in relief. Patterns in plaster were of various forms and arrangements. The ground was varied in its surface and texture and was never uniform or level.

LIVING ROOM
Early English Influence
Wm. F. Dominick, Architect

SPANISH INTERIOR

DINING ROOM
Spanish Influence. Geo. Washington Smith, Architect. (From "Spanish Influence on American Architecture and Decoration". By permission of Brentano's, publishers.)

SPANISH

THE TEXTURED wall is as much a part of the Spanish interior as are its bits of hand wrought iron and its brilliantly colored products of burnt clay. The method employed by old Spanish plasterers was purely that of the craftsman. As the plaster began to set, the plasterer rubbed it with the palm of his hand into a satisfactory finish. This resulted in an irregular surface, uneven, yet uniform in character. It has come to be known as the Spanish "palm finish". Original Spanish walls were never treated with that exaggerated roughness affected by so many who pretend to create interiors of Spanish influence.

LIVING ROOM
Spanish Influence. Bradley Delehanty, Architect. (From "Spanish Influence on American Architecture and Decoration". By permission of Brentano's, publishers.)

ITALIAN INTERIOR

DINING ROOM
Italian Influence
Frederick Sterner, Architect

ITALIAN

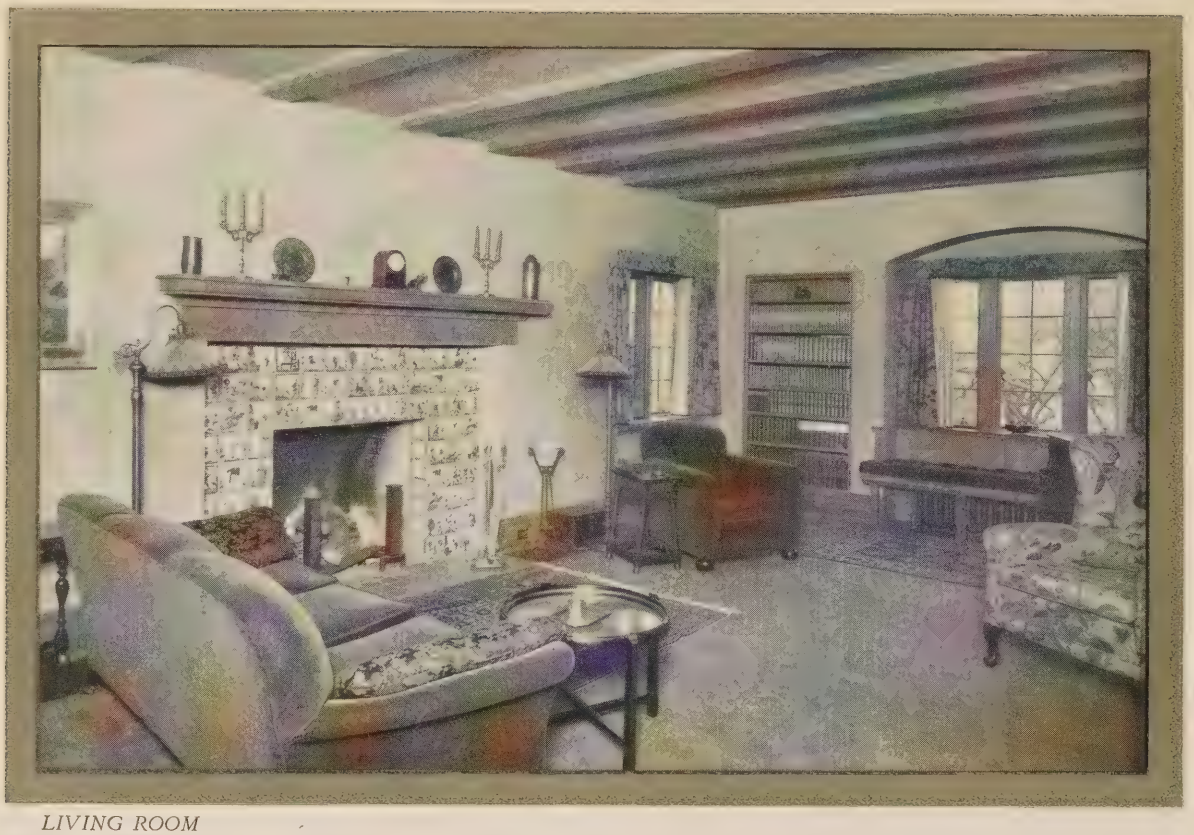
THE EARLY Italians made use of textured walls to lend additional interest to the color which they applied to the wall surfaces. The rough plastered texture was obtained by patting down the material with the palm of the hand, similar to the method employed by the Spanish. Surfaces varied from the smoothest to the roughest. There was always evident a boldness and firmness in the texture which resulted from the crude method of application. A textured wall went hand in hand with color in early Italian times, the uneven surface giving peculiar quality to the color of the frescoes for which the period is famous.

LOUNGE
Italian Influence
Dwight James Baum, Architect

LIVING ROOM
Early English Influence
Donn Barber, Architect

DINING ROOM
Spanish Influence. Wm. L. Bottomley, Architect. (From "Spanish Influence on American Architecture and Decoration". By permission of Brentano's, publishers.)

MURAL-TEX is a product of modern invention and modern manufacture by which a most interesting and unusual array of decorative wall effects may be obtained. With it, the old textured walls of the early English, Italian and Spanish schools may be reproduced. In addition, however, it offers unusual opportunities for original expression. In fact, it is hard not to be original when applying Mural-Tex. With very little practice, any practical painter or artistically inclined layman may produce with Mural-Tex most interesting and original wall effects. The various textures which may be obtained by using Mural-Tex are unlimited. They range from the very smooth to the very rough and all intervening types. With each new application of Mural-Tex, some new textural effect evolves. One of the greatest assets of a textured wall obtained by the use of Mural-Tex is its variety of pattern. A Mural-Tex wall is like a wall decorated with a mural



LIVING ROOM
Early English Influence
Julius Gregory, Architect

painting. In no sense may it be likened to a wall decorated with a material whose design is based on a monotonously repeated pattern.

But Mural-Tex is not limited simply to obtaining texture alone. Its plasticity allows of its use for ornamentation in relief applied by means of a cut stencil or even modeled by hand directly on the wall. In this way it may serve both as wall decoration and as ornamental door and window surrounds, frieze, and over-mantel panels, thereby retaining an harmonious relationship between the various ornamental members which it is impossible to attain in materials of different character.

Mural-Tex may be applied with a brush, and manipulated with a brush, sponge or other suitable implement to obtain the desired effect. When applied, it is permanent in nature, becoming actually a part of the structural wall, and cannot be considered merely as a skin or a coating applied to the surface of the wall. Mural-Tex becomes the surface of the wall.

LIVING ROOM
Spanish Influence
Hunt and Kline, Architects

The opportunities for color in Mural-Tex are as varied as its textures. Colors may be either plain or blended together to produce an harmonious combination. Any number of colors may be employed.

When only one color is desired, it is possible to tint the Mural-Tex before application, so that texture and color are obtained in one operation. In any case, greater durability will result by protecting the finished surface with a coat of Flatting Oil or Glaze. The surface can then be readily washed with water to remove dirt and dust.

Mural-Tex is manufactured in dry powder form, and simply requires mixing with ordinary cold water to prepare it for immediate use, and may be applied over plaster, wall board, brick, concrete, wood or any surface, with a single coat, and presents a permanent surface that will withstand the usual wear and tear to which a wall finish is subjected.

As Mural-Tex is free from alkali it will not destroy colors, mar woodwork or injure the hands. It develops no ammonia fumes or objectionable odors, and dries hard and durable.

After exhaustive tests over a long period of time, we unhesitatingly recommend Mural-Tex as a dependable product that will meet the most exacting of decorative requirements.

Sample panels developed in Mural-Tex, descriptive literature and further information will be cheerfully furnished upon request, and we invite correspondence relative to your decorative problems and needs.

THE MURALO COMPANY, Inc.

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Specializing Exclusively in Decorative Wall Coatings, Cold Water Paints, Wall Sizes and Patching Plaster.

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MURAL-TEX

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